Out of the Blue dir. By Robert Sarkies.

Opening shot- sets scene - pan - shows expanse of the landscape and locates the action in a familiar place.

Opening sequence- depicts normal kiwi life (dogs / beach / beautiful still blue sky / ranch slider / art deco houses) picture of normality of everyday life. (National Radio weather forecast)

Sound -Lack of sound- creates an eerie atmosphere - use of the song *Blue Smoke* shows the era and is a kiwi classic, is familiar.

First view of David- he is out of focus and don’t see his face / he remains a mystery / we see his back and the camera zooms in.

* No sound except for the diagetic sound of him making tea and lighting a cigarette / lack of glamour / very bared back to show the reality of him and his everyday life
* Mirrors used to show flash forward / fantasy sequence and David can ‘see’ characters that aren’t actually there. Illustrates his paranoia
* He is highly sensitive to sound / sounds are exaggerated to give viewer his perspective.

Family / establishing relationships with minor characters

* Director shows different parts of society all living in a small community:
* Nana and Son
* 2 families getting together
* Young bogan couple sleeping
* David / alone

(film creates a sense of the community and almost a sense of harmony that such seemingly different people live together)

* At end of sequence pan shot is completed to include Dunedin which David will take a trip to.

David is very unstable on his bike / kids laugh at him.

Police their job is very provincial / normal and everyday bickering / jobs consist of paper work and sorting out dogs. We see that they are not equip for the event that will take place.

Change of setting to Dunedin / urban:

* Heightened sound / exaggerated
* Fast editing / shot length to show increase in action
* Character / David defiantly smokes in the bank and then shows extreme anger / use of security camera to replay event and show the viewer what he is capable of.
* Camera technique- hand held camera / shaky to show his state of mind as he is unstable.

Contrast to rural setting:

* Long editing of shots of still water
* Aramoana means pathway to the sea??? Read meaning into that.
* Lack of sound as calm and peaceful
* Characters are eccentric but not capable of massacre “no crime in being eccentric if there was they would lock up half the spit”

David’s access to guns / mise-en-scene focus on army and gun obsession.

Sounds effect him a lot – hides and is antisocial

* Foreshadowing of future events

Sound is always extremely loud or nearly non-existent. No extra sound for atmosphere.

Photos as significant to retain memories – photo is taken.

Film returns to sections of the community at dinner time- normality is reinforced

-dishes / fixing bike / washing / fishing/ going for a walk

Out of this comes the first shooting: - completely unexpected

* A normal neighbourly argument results in him being shot at point blank, multiple times.
* No build up / viewer is as surprised as the victims
* Sound only returns after girl runs away as it sounds like ringing in your ears
* Bizarreness of boys following her on their bikes / slow motion / blood on her shirt

Red lighting as second old man is shoot – manipulate to appear violent / artistic

Edit cut to kids on bikes and life as normal by people unaffected.

Fire draws people to the scene and puts them in danger / due to their concern and need to help each other results in death / community resourcefulness

Women crawling symbolises this community spirit.

Police respond in a flighty and disorganised manner / panic / equipment not working.

Composition of shot with swingball and fire / shows the contrast in action.

POV shots from David

Close up of David with mirror and war paint- his ritual / reflection of himself / over the shoulder shot as we view him in his private world / we are a part of it but not involved in it / voyeur.

David’s silhouette against the fire presents him as a type of creature.

Sound of the dead Sergeant’s radio / eerie and real.

Set of David’s house- chaos - unclean - guns everywhere -unable to look after himself -war toys

Photo of David and his friend with the house they built together as a distant memory that he wasn’t always like this.

Repetition of opening shot but at night- the land remains the same regardless of what is happening.

Atmosphere of complete fear – phone ringing - baby crying

Guilt of Nick for not shooting – can we judge him?

David at night morphs into a creature – loses his humanity - he is lit by the light of the fire / primal

Shots of David visually with Nick’s voice talking to Staci in the car – shows the viewer the extent to which the events have affected people. Shot of other detective’s face to show reaction.

Chaos of light / sound and camera angles as they approach the cordoned off area limit and the media bombardment- the world is present once more.

David in someone else’s house- eats tuna from a tin / we see him as tired and vulnerable

* Tunes the radio to white noise
* Has a sleep
* We see him as human and fallible- is this wrong? How much should we sympathise with him?

Same opening shot repeated in the morning.

Quietness shattered by the exaggerated sound of the helicopter.

Change in lighting but same shot.

Sound of mass radio coverage.

Still shots of normal things to try to re-establish normality – stove -house - can this happen after what occurred the night before?

David crys- he is human

* His reflection in the mirror as he trys to transform back into a human
* Takes off his hat for the first time / reveals his vulnerability / stripped bare.

David’s death

* It takes a long time for the adrenaline to leave his body
* Is it brutal?
* Is any killing justified?
* Armed defenders smoke cigarette waiting for him to die.??- do they view him as human?
* Lost shoe and dead body present in bare reality.
* Edit cut to the sea. What does this mean?

Ending- cop and Mum in harsh cold light

* Soft music
* Is there hope for the survivors?
* They burn his house- to cleanse / heal / hide?